

# The Cleveland Museum of Art



December

Members Magazine



## Current Exhibitions

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Cover: *The Holy Family with the Infant St. John* (ca. 1637, pen and brown ink, brown wash), one of the 60 drawings by Nicholas Poussin from the Royal Collection at Windsor Castle on view over the holidays

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### *AFRICAN ZION: THE SACRED ART OF ETHIOPIA*

Special Exhibition Gallery, through January 7  
Treasures of ancient Christian spirituality  
Sponsored by BP America and Bank One, Cleveland

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### *A LEGACY OF FAITH: ETHIOPIAN ORTHODOXY IN THE UNITED STATES*

Gallery 102, through January 7  
Photographs of New York's Ethiopian community by Chester Higgins, Jr.

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### *POUSSIN: WORKS ON PAPER, DRAWINGS FROM THE COLLECTION OF HER MAJESTY QUEEN ELIZABETH II*

Galleries 109–10, through January 24  
Masterpieces from a legendary collection  
Sponsored by the Womens Council

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### *TOSHIO SHIBATA: LANDSCAPE PHOTOGRAPHS*

Galley 105, through January 14  
Elegant images of environmental concern

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### *ISAMU NOGUCHI: EARLY ABSTRACTION*

Gallery 112, through January 24  
Drawings and sculpture by a 20th-century master

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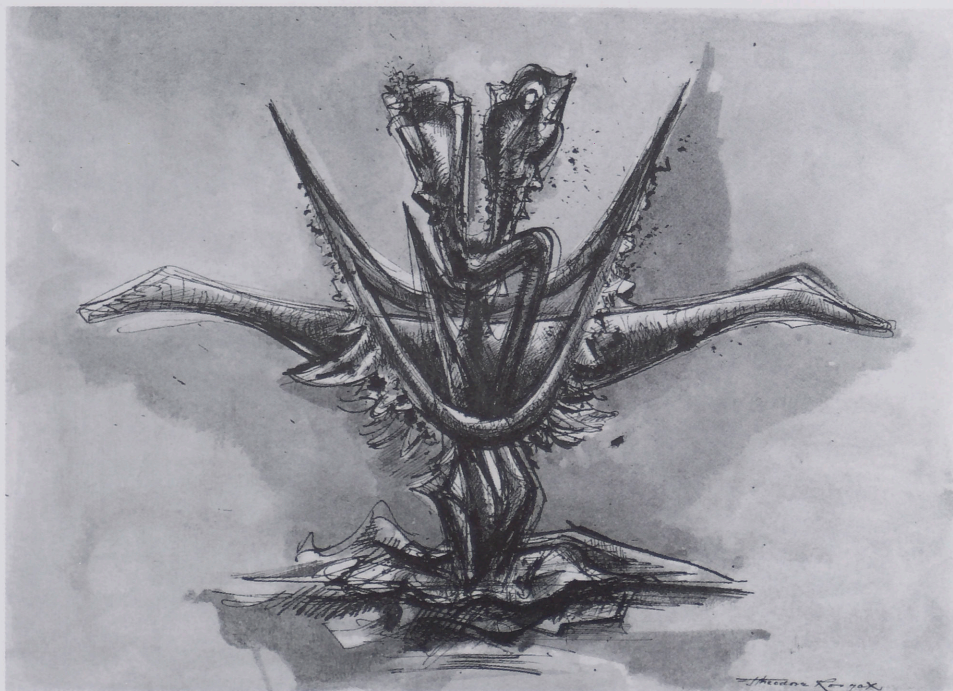
### *CHANGING DIMENSION: WORKS ON PAPER BY SCULPTORS*

Gallery 111, through January 24  
20th-century prints and drawings

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### *GREEK ISLAND EMBROIDERIES*

Gallery 106, through March 10  
Treasures of a vanished folk art



*Mandrake* (1951, black and brown ink and brown wash, Contemporary Collection of the Cleveland Museum of Art 64.141), a drawing by Theodore Roszak in *Changing Dimension*



## From the Director

Dear Members,

Good tidings! It's hard to believe that we are already at the end of another year. You'll recognize as you read through this issue a number of seasonal programs that I hope will interest you. *African Zion: The Sacred Art of Ethiopia* is a particularly fitting exhibition for the season. The Poussin exhibition presents a rare opportunity to view some of this master's inspired draughtsmanship.

The second annual Holiday CircleFest, a University Circle "open house" collaboration culminating in a lantern procession on Wade Oval, is Wednesday night the 6th. The galleries and store will be open throughout the evening, and we'll offer refreshments, lantern-making workshops, and lots of music.

In fact, there is probably more free music this month than any one person could attend, from a series of curator's recitals, to Musart concerts, to a Japanese flute recital. The biggest attraction, however, is holiday music in the galleries, offered throughout the month. Also, don't forget our annual thank-you to our movie audience: the free holiday film festival, this year featuring movies about African-American gospel music, every afternoon between Christmas and New Year's day.

Another December tradition is our end-of-the-year appeal for contributions to the Annual Fund. In a short article on page 15 we outline a number of ways donors can support the mu-

seum. And of course we'll remind you how nice it is to give or receive a gift membership to the museum.

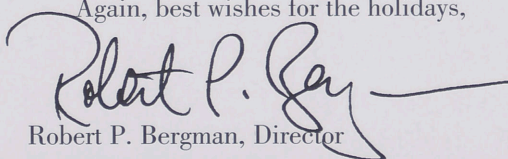
For those who haven't heard, we have opened a West Side branch of our Museum Store for the holidays, to complement our sites here and in Beachwood. The new store is in Westgate Mall; call 356-3882.

I would like to thank everyone who participated in our Director's Forums in October and November, and I gratefully acknowledge the Mandel Associated Foundations for significant financial support of our strategic planning process. Your participation is absolutely critical to the strategic planning process and I thank you for your continued interest.

Next month we'll be offering another series of three Wednesday evening Director's Lectures, as we did last January. This year's series, *Ensembles of Artistic Genius*, will discuss three renowned Italian chapels. Registration is required by January 10; call ext. 464 for information.

Finally, this month marks one full year of our "new" magazine format. The response has been overwhelmingly positive, but we are still tinkering with ways to improve the presentation of the sometimes bewilderingly diverse activities here. As always, we welcome your comments.

Again, best wishes for the holidays,

  
Robert P. Bergman, Director



Curator of Musical Arts Karel Paukert plays a concert in the galleries



# The Cross in Ethiopian Art

AFRICAN  
ZION: THE  
SACRED ART  
OF ETHIOPIA  
November 15–  
January 7

Universally recognized as the central symbol in Christian art, the cross represents Christ himself and, by extension, atonement and salvation. As such, it has been a central element in the Ethiopian Orthodox Church, which is one of Christianity's oldest branches, since the conversion of the Aksumite kings in the 4th century. First appearing on Aksumite coins, the cross has since been used by Ethiopians in many forms and places—as a carved or painted motif in the decoration of church interiors, on altar chests, or on the bindings of manuscripts. Because Ethiopians believe the cross can repel evil, it is often found as a design for window screens in their churches.

Crosses have compelling use during Ethiopian Orthodox rituals. For processions, priests and deacons carry large crosses draped with cloth and mounted on long poles, and clerics sometimes offer hand-held crosses to the faithful to be kissed. Both kinds of crosses are either fashioned of metal (gold, silver, bronze, brass, or iron) or carved of wood. Unlike the traditional Latin cross known in the West or the double-armed Greek cross recognized throughout the Orthodox lands, Ethiopian crosses consist of multiple cruciform, geometric, interlaced, and leaf-like designs swirling around a central cross. These designs are often executed in openwork, a difficult casting method that requires consummate skill, and then engraved



The ritual veneration of icons depicting the Blessed Virgin inspired the decoration of this brass cross (1450–1500, Institute of Ethiopian Studies). The Virgin and Child at center follow closely the style of Fre Seyon, a painter-monk active at the royal court during the mid-1400s



Crosses in this unusual shape—a central cross enclosed within a pear-shaped frame—appear to have been popular in the region of Lasta (1450–1500, cast bronze, Institute of Ethiopian Studies)



The incised decoration of this gilt-brass cross (1730–55, Institute of Ethiopian Studies) depicts the donor, Emperor Iyyasu II, prostrating himself before the Holy Trinity (above) and Christ (left)

and pierced with various files and awls. Crosses with pierced designs are effectively displayed in processions, silhouetted against the open sky or shimmering in the light of lamps and candles in a church. Another decorative technique favored by Ethiopian artists was engraving. Using a burin (a special cutting tool), they incised iconic images (Mary and the saints, for example), a donor portrait with dedicatory inscriptions, or other elaborate ornamentation directly into the surface of the metal. Some crosses assumed designs that reflect regional favor, such as at Lalibela or Gondar.

Francisco Alvarez, a Portuguese visitor to Ethiopia in the early 16th century, observed that religious services in a church always ended with a procession that included four or five crosses. The cross was always carried in the left hand and the censer in the right, practices that continue to this day. Ethiopian monarchs often made gifts of processional crosses

Seen silhouetted against the sky or shimmering in the light of lamps in a church

to important monasteries whose clergy remembered them in their prayers.

The stylized leaves and vines emanating from and surrounding many versions of the Ethiopian processional cross probably represent the True Cross, the “life-giving cross” (Genesis 2:9). This symbolism is recalled in an Ethiopian hymn: “Hail to the wood of the Cross which was drenched with the blood of the godhead, until it sprouted a leaf of life.” Both “tree” and “wood” are signified by the Geez (early Ethiopic) word *ez*, thus making the tree of the cross and the wood of the cross one and the same. Hand crosses have short

handles and, in contrast to processional crosses, often have a square base, which probably represents the tabot or altar chest that, in turn, symbolizes the Ark of the Covenant.

✦ Stephen N. Fliegel, Acting Curator of Early Western Art

An African Zion Learning Center, *Discover Ethiopia*, is also in the exhibition gallery. A video (*Dreaming of Jerusalem*) runs continuously. On Saturday, December 9, an all-day program, *The Culture of Faith: The Art of Ethiopia, Byzantium, Armenia, and Russia*, features Marilyn Heldman, leading American historian of Ethiopian art.

*A Legacy of Faith: Ethiopian Orthodoxy in America*, an exhibition of photographs of today's Ethiopian community in New York City by Chester Higgins, Jr., is also on view in gallery 102.

Sponsored by Bank One, Cleveland and BP America, with promotional support from 93 FMWZAK. Organized by InterCultura, Fort Worth, and the Walters Art Gallery, Baltimore, in association with the Institute of Ethiopian Studies, Addis Ababa. Made possible in part by grants from the National Endowment for the Humanities and the National Endowment for the Arts, federal agencies. Additional local support comes from the Ohio Arts Council. Additional support has been provided by the Burlington Northern Foundation as donor representing Burlington Northern Railroad Company, the William E. Scott Foundation, Mrs. William A. Moncrief, Jr., Sam Fogg, Mr. and Mrs. Claude C. Albritton III, the Texas Commission on the Arts, and the Helen Irwin Littauer Educational Trust.



# Poussin Drawings

**POUSSIN:  
WORKS ON  
PAPER,  
DRAWINGS  
FROM THE  
COLLECTION  
OF HER  
MAJESTY  
QUEEN  
ELIZABETH II**  
November 22–  
January 24

**A**lthough Nicolas Poussin (1594–1665) is considered the most distinguished French artist of the 17th century, he spent most of his working life in Rome. His paintings display the rational presentation of emotion associated with French art, but his compositions and figural types are based primarily on Italian Renaissance and ancient Roman models.

In 1624 Poussin followed his mentor, the poet Giovanni Battista Marino, from Paris to Rome, where he remained except for an unhappy period at the French court (1640–42) overseeing a large team of artists engaged in such enormous projects as the Grande Galerie of the Louvre for King Louis XIII and his minister Cardinal Richelieu. Poussin much preferred his life in Rome, where he worked alone on small paintings commissioned by a few French and Italian patrons with whom he could share ideas as well as canvases. Throughout his life Poussin tried to present emotion clearly using expressive gestures and facial features and to depict subject matter properly using appropriate color and composition. Because of that approach he has always been considered a cerebral artist, an intellectual rather than a craftsman.

Poussin's drawings reflect his careful preparation and scholarly bent. He painstakingly arranged small wax figures on a stage before committing his ideas to paper. Some of his paintings and drawings show the same figures, but in different positions. In his drawings

he seldom bothered delineating facial features: emotions are conveyed through gesture. Only in his paintings are those emotions depicted specifically. As a draftsman Poussin worked almost exclusively on arranging figural compositions. Nude studies are almost unknown. Unlike his Italian and French contemporaries, he produced no single figure or drapery studies. His landscapes are an adjunct to the figures, reflecting their gestures and placement. Forms are defined in an almost shorthand manner with little detail, yet within this limited graphic range he was able to convey movement, emotion, and drama.

The drawings in this exhibition belong to the Royal Collection of more than 30,000 Old Master drawings preserved in the Royal Library at Windsor Castle. Many of Poussin's drawings come from an album that belonged to Cardinal Camillo Massimi (1620–1677), one of his Roman patrons. Fortunately, an early inventor and catalogue explain the subject of each drawing. The works on view date from all phases of Poussin's career, beginning with an early group of mythological sheets (the "Marino drawings") when the inexperienced artist was still groping with the medium. Most of the drawings are from the 1630s and 1640s, and their rapid-fire lines and wash are the mark of a mature artist. A number of sheets display the nervous contours of his older, trembling hand. As a group, the Windsor drawings provide a fertile source for studying Poussin's rich subject matter and consistent working method.

Poussin's  
drawings reflect  
careful preparation  
and a scholarly  
bent

• Diane De Grazia, Chief Curator

Organized by the Royal Library at Windsor Castle in conjunction with the Museum of Fine Arts, Houston. National funding has been provided by the National Endowment for the Arts, a federal agency. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. The Cleveland presentation of *Poussin: Works on Paper* is sponsored by the Womens Council of the Cleveland Museum of Art.



The simplified figures in *Ordination* of 1647 are elements in a composition rather than depictions of specific people. As a design tool, Poussin arranged wax figures on a stage. He could move them easily to examine the effects of light and study the perspective until he was satisfied with the result





Poussin used pen and ink and wash rather than chalk to define his forms. In this drawing from about 1649–50, an episode from classical mythology, the statue of the goddess Athena shields her eyes in horror as Medea kills her children



Scholars have always appreciated Poussin's paintings for their content, but only recently did they acknowledge the beauty of color and craftsmanship in his art. The marked contrast of light and dark intensifies the drama in *A Battle between Romans and Sabines (?)* from around 1622–23, creating order out of chaos



# Florentine Terracottas

**T**erracotta sculpture begins its life as wet clay. Using their hands and tools, artists shape a three-dimensional form that, when baked in a kiln, becomes hard and brittle. To produce a finished sculpture, the fired terracotta can be further refined by carving or engraving. Ranging in color from dull ocher to red, terracottas were often painted to imitate marble or bronze and could even be gilded.

As a material, terracotta, or "baked earth," was popular in antiquity but little used during the Middle Ages. Italian sculptors preferred marble and bronze, ancient materials revered for their appearance, monumentality, and permanency. During the first part of the 15th century, however, terracotta found increasing favor. Italy's prosperous cities had seen a large increase in public and private commissions for sculpture intended for private homes and chapels, tabernacles, street facades of houses, and public

buildings. In order to meet this rising demand, artists began to use materials that were easily worked, quick to produce, and less costly. Numerous innovations were made in the modeling and coloring of terracotta in Florence. The first known use of the material in that city for a finished sculpture was in 1410 when Donatello (1386–1466) created a large figure of the prophet Joshua (now lost) for one of the buttresses of the city's cathedral—Brunelleschi's famed masterpiece.

Florence's most prestigious sculptor in terracotta, Luca della Robbia (1400–1482), trained originally with marble in the workshop of Florence Cathedral but eventually began working almost exclusively with terracotta. He is best known for a technical innovation—the use of vitreous glazes. A highly porous material, unglazed terracotta is generally unsuitable for outdoor use. Luca's colorful glazes sealed his terracotta sculptures, making them durable out of doors.

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**Terracottas  
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imitate marble  
or bronze**

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Depicting the youthful Baptist in the wilderness, this early 16th-century painted terracotta sculpture by the Master of the David and St. John Statuettes (h. 71.1 cm, bequest of John L. Severance 42.781) belongs to a group produced by an unidentified Florentine studio. Such painted sculptures were turned out in considerable quantities and conform to a number of separate models



*Dovizia*, about 1520–30, Giovanni della Robbia, terracotta, tin-glazed, h. 110.2 cm, gift of S. Livingston Mather, Constance Mather Bishop, Philip R. Mather, Katherine Hoyt Cross, and Katherine Mather McLean in accordance with the wishes of Samuel Mather 40.343





Much of the paint on this late 15th-century terracotta relief of the Virgin and Child is original, as is the painted frame probably made expressly for it. Workshop of Benedetto da Maiano, 110.5 x 72.4 cm (with frame), gift of S. Livingston Mather, Constance Mather Bishop, Philip R. Mather, Katherine Hoyt Cross, and Katherine Mather McLean in accordance with the wishes of Samuel Mather 40.345

This early 16th-century terracotta altarpiece, *Enthroned Madonna and Child with Saints Francis and Anthony Abbot* by Benedetto Buglioni (200 x 165 cm, gift of J. H. Wade 21.1180), has two shields with the arms of the Borgherini family. It probably graced a chapel in Florence owned or endowed by that family

From the 1440s to the 1460s Luca executed a large number of Madonna reliefs and colorful medallion coats of arms in glazed terracotta. These works abound on Florentine exteriors and in museums internationally to this day. His nephew Andrea della Robbia (1434–1525) inherited the workshop and with it Luca's secret technique of vitreous glazing. Andrea introduced mass production of terracotta sculpture in Florence with his five sons, one of whom, Giovanni della Robbia (1469–1529), eventually headed the workshop.

The museum possesses a charming example of Giovanni's work, *Dovizia*, a sculpture of an idealized young woman bringing the bountiful gifts of nature to market. The inspiration for this free-standing personification of abundance appears to have been a famous over life-size stone statue by Donatello that until the 18th century stood on a granite column in the Mercato Vecchio (today the Piazza Vittorio Emanuele), a major square of Florence. Giovanni probably adapted Donatello's original sculpture for domestic use.

Pay a visit to *Dovizia* and other Florentine terracottas in the newly refurbished west entrance to the Interior Garden Court (off Gallery 222), scheduled for completion at the end of December.





## The Riches of African Zion

For everyday visitors, the focal point of our educational programs supporting *African Zion* is in the exhibition itself. A **Learning Center**, *Discover Ethiopia*, introduces Ethiopia, the country and its people. Designed for adults and families, the learning center is a place where visitors can look at books and maps, put together puzzles, create rubbings, and play educational games. A video, *Dreaming of Jerusalem*, will run continuously in the exhibition.

For those with an especially deep interest in the Ethiopian spiritual and cultural traditions represented in the show, we offer an **African Zion Conference**, *The Culture of Faith: The Art of Ethiopia, Byzantium, Armenia, and Russia*, on Saturday the 9th, from 8:30 to 5:00. Distinguished scholars will examine the artistic traditions of four major Christian orthodox groups: Ethiopian, Byzantine, Armenian, and Russian (see the flyer inserted in this issue for complete details).

**Gallery Talks** on *African Zion* take place every Saturday plus Sundays the 10th and 17th at 2:30.

**Slide Lectures** complementing the show lead off with *The Living Ark*, a talk at 3:00 on Sunday the 3rd by Chester Higgins, Jr., staff photographer for the *New York Times*, whose *Legacy of Faith: Ethiopian Orthodoxy in the United States* is on view in gallery 102. On Sunday the 10th at 3:00, Halim El-Dabh from Kent State University presents *Sacred and Secular Music of Ethiopia* and performs Ethiopian music as well.

Also, running continuously in A-V I until December 17th, is a **Video**, *The Decorative Arts of Africa*.

Photographer  
Chester Higgins,  
Jr., will speak  
about New  
York's Ethiopian  
community—as  
seen in his exhi-  
bition *Legacy of  
Faith*—on Sun-  
day the 3rd



### 1 December/Friday

**Performance for World AIDS Day** 12:30  
*The Coastliners*. The singers from the North Coast Men's Chorus present a free musical program. Bell ringing in the galleries all day  
**Gallery Talk** 1:30 *CMA Highlights*

### 2 December/Saturday

**Gallery Talk** 10:15 *Art As Science: Experiments in Contemporary Art*. Robin VanLear  
**Gallery Talk** 1:30 *CMA Highlights*  
**Gallery Talk** 2:30 *African Zion*. Cavana Faithwalker  
**Gallery Concert** 3:00 *Case Western Reserve University Early Music Singers*. The faculty and student ensemble, led by Beverly Simmons and Janet Youngdahl, performs medieval music for treble voices, including chants by Hildegard von Bingen

### 3 December/Sunday

**Gallery Talk** 1:30 *Asian Autumn*. Kirk Mangus, potter, Kent State University. Sign-language interpreted  
**Curator's Recital** 2:00 Karel Paukert. Organ works by Italian composers from Frescobaldi to Respighi  
**Lantern Making Workshop** 3:00–4:30. Registration fee: \$5 individual; \$10 family  
**Lecture** 3:00 *The Living Ark*. Chester Higgins, Jr., staff photographer for the *New York Times*

**Piano Recital** 3:30 Boris Krajný. The prize-winning Czech musician has performed worldwide with major orchestras and in recital. Last heard at the museum as soloist with the Prague Chamber Orchestra, he returns to play solo works by Mozart, Chopin, Liszt, Debussy, and Janáček  
**Film** 3:30 *Sunrise* (USA, 1927, b&w, silent with music track, 95 min.) directed by F.W. Murnau, with Janet Gaynor and George O'Brien. Poetic love story and morality play in which a vamp urges a simple farmer to murder his innocent wife and run away with her to the city. \$4, \$3 CMA members

### 5 December/Tuesday

**Gallery Talk** 1:30 *CMA Highlights*

### 6 December/Wednesday

**Film** 12:30 *Ethiopia: Empire on the Mountain* (20 min.)  
**Gallery Talk** 1:30 Poussin: *Works on Paper, Drawings from the Collection of Her Majesty Queen Elizabeth II*. Nancy McAfee  
**1995 Holiday CircleFest** 5:00 workshops begin, with storytelling at 6:30, music all evening. Outdoor procession starts at 8:00  
**Film** 7:30 *His Girl Friday* (USA, 1940, b&w, 92 min.) directed by Howard Hawks, with Cary Grant, Rosalind Russell, and Ralph Bellamy. A fast-talking newspaper editor tries to coax his ex-star reporter (and ex-wife) into covering a fast-breaking news story before leaving to remarry. Frenetic, hilarious farce based on *The Front Page*. \$4, \$3 CMA members

### 7 December/Thursday

**First Thursday** Curatorial consultation for members only, by appointment  
**Film** 12:30 *Ethiopia: Empire on the Mountain* (20 min.)  
**Gallery Talk** 1:30 *CMA Highlights*  
**Gallery Talk** 2:30 Poussin: *Works on Paper, Drawings from the Collection of Her Majesty Queen Elizabeth II*. Nancy McAfee

### 8 December/Friday

**Gallery Talk** 1:30 *CMA Highlights*

### 9 December/Saturday

**African Zion Conference** 8:30–5:00 *The Culture of Faith: The Art of Ethiopia, Byzantium, Armenia, and Russia*. Distinguished scholars will examine four major Christian orthodox artistic traditions (see insert flyer)  
**Gallery Talk** 10:15 *The Museum Sleuth Workbook*. Penelope D. Buchanan  
**All-Day Drawing Workshop for Adults** 10:30–4:00. Registration required by December 7; call ext. 462. An intensive class for beginning to advanced students. Work in the galleries to refine the skills necessary to meet the challenges of your imagination. \$20 fee includes basic materials and parking. Instructor: Sun-Hee J. Kwon  
**Gallery Talk** 1:30 *CMA Highlights*  
**Gallery Talk** 2:30 *African Zion*. Marty Blade





## Seasonal Songs

The next Gala Subscription Series concert will feature the Baroque quintet **Musica Pacifica** on January 10. Pick up a 1995-96 concert brochure in the north lobby or call ext. 282.

This month's **Musart Series** leads off with a **Gallery Concert** at 3:00 on Saturday the 2nd with the *Case Western Reserve University Early Music Singers* performing medieval music for treble voices, followed that same weekend by a **Piano Recital** on Sunday the 3rd at 3:30 by *Boris Krajný*, the prize-winning soloist with the Prague Chamber Orchestra, who plays solo compositions by Mozart, Chopin, Liszt, Debussy, and Janáček.

We have a number of programs of **Holiday Music**, starting with the **Holiday CircleFest** on Wednesday the 6th from 5:00 to 9:00. Curators *Karel Paukert* and *Bruce Shewitz* and the quartet *Cantoris* perform seasonal music for organ, harpsichord, and vocal ensemble. On Sunday the 10th at 3:30 is a **Gallery Concert** with C. M. Shearer conducting the *Kent State University Chorale*. Finally, our annual tradition of **Christmas Music in the Galleries** comes around Sunday the 17th, from 1:30 to 5:30, featuring the *St.*

*Paul's Episcopal Church Handbell Choir*, *Choir*, and *soloists*, an *instrumental ensemble*, and conductors *George Leggiero* and *Karel Paukert*.

Rounding out the classical music offerings is a series of **Curator's Recitals** by Karel Paukert, performing solo and accompanied by well-known area musicians, Sunday afternoons at 2:00, excepting the 17th.

On the last weekend before winter arrives is our last **Asian Autumn** event, on Saturday the 16th at 3:00. Daniel Mantey performs *Sounds of Wind in Pine*, a Japanese flute concert (call ext. 462 for information).

Free admission, unless otherwise indicated. Complete program details appear in the listings and are subject to change. Recorded selections from museum concerts air Monday evenings from 10:00 to 11:00 on WCLV (95.5 FM). Except as noted for Asian Autumn, call ext. 282 for information.

**Far Eastern flute**, pianist from Prague, and a chorus of Kentites: Daniel Mantey and Boris Krajný perform solo this month while the Kent State University Chorale offers one of many holiday programs

### 10 December/Sunday

**Gallery Talk** 1:30 *Poussin: Works on Paper, Drawings from the Collection of Her Majesty Queen Elizabeth II*. Nancy McAfee

**Curator's Recital** 2:00 Karel Paukert, with Noriko Fujii, soprano. Works by Vierne and Phan for organ and voice

**Gallery Talk** 2:30 *African Zion*. Nancy McAfee

**Lecture** 3:00 *Sacred and Secular Music of Ethiopia*. Halim El-Dabh, professor emeritus, Kent State University

**Gallery Concert** 3:30 *Kent State University Chorale*. C. M. Shearer conducts the 45-member student ensemble in a program including works by Aichinger, Poulenc, and Nelhybel.

**Film** 3:30 *Potemkin* (USSR, 1925, b&w, silent with music track, English intertitles, 67 min.) directed by Sergei Eisenstein. Electrifying account of a 1905 naval mutiny. The "Odessa Steps" sequence may be the most famous in film. Music by Shostakovich. \$4, \$3 CMA members

### 12 December/Tuesday

**Gallery Talk** 1:30 *CMA Highlights*

### 13 December/Wednesday

**Films** 12:30 *Grandeur and Obedience* and *Light of Experience* (50 min.)

**Gallery Talk** 1:30 *Contemporary Art: A New Installation*. Robin VanLeer

**Films** 7:30 *The Blood of a Poet* (France, 1930, b&w, subtitles, 53 min.) directed by Jean Cocteau. Surrealistic exploration of the joys and agonies of being an artist. *Pickpocket* (France, 1959, b&w, subtitles, 75 min.) directed by Robert Bresson. Lucid look at the human condition through the eyes of a criminal. \$4, \$3 CMA members

**Lecture** 7:30 *Isamu Noguchi: Art into Life*. Bruce Altshuler, director of the Isamu Noguchi Garden Museum. Cosponsored by the Print Club of Cleveland and the Cleveland Society for Contemporary Art

**Lecture** 8:00 *Dialogue between Fresco and Stone in Pompeii*. J. Clayton Fant. University of Akron. Cosponsored by the Cleveland Archaeological Society



## CircleFest and All the Rest

### Mostly for Families

Strong attendance at last year's inaugural **Holiday CircleFest** pleased all the University Circle institutions who opened their doors on a cold, sleety night in December. This year's edition of the collaborative open house, to be held on Wednesday the 6th, promises to be even more popular. CMA events kick off with a 5:00–7:30 workshop on lantern making, followed by a 6:30–8:00 storytelling session, leading up to the magical *Festival of Lights* lantern procession at 8:00, wherein everyone lights a lantern and follows a jazz band around Wade Oval in the dark. Holiday music by guest artists and our own Karel Paukert and Bruce Shewitz will abound in the museum throughout the evening. The cafe will offer refreshments in the north lobby and the store will be open all evening.

December **Family Programs** tie in with CircleFest, *African Zion*, and holiday activities. On Sunday the 3rd, at a **Lantern Making Workshop**, 3:00–4:30, you can make paper lanterns for the Festival of Lights. Registration: \$5 individual; \$10 family.

On Sunday the 17th from 3:00 to 4:30, our free monthly **Family Express** program is *Icons: Precious Pictures*, wherein families can create a meaning-laden painting. Concurrent with that event is one for those who would rather make meaningful noise, an **Instrument Making Workshop**.

### Mostly for Adults

Hone sketching skills Saturday the 9th with our **All-Day Drawing Workshop**, 10:30–4:00. Register by the 7th; call ext. 462.

Our gallery talks follow the usual pattern—**Highlights Tours**, Tuesday, Thursday, Friday, and Saturday at 1:30, and **Thematic Gallery Talks**, Wednesdays and Sundays (except the 24th and 31st) at 1:30 and Thursdays at 2:30—with a few additions. The first two Saturdays at 10:15, try out *Games People Can Play in the CMA*; and those interested in *African Zion* can enjoy many related talks, outlined on page 10. A sign-language interpreter accompanies the 1:30 talk on the first Sunday each month.

**Guest Lectures:** On Wednesday the 13th at 7:30, Bruce Altshuler of the Isamu Noguchi Garden Museum in New York will speak on the current Noguchi show. That same night at 8:00 the University of Akron's J. Clayton Fant offers *Dialogue Between Fresco and Stone in Pompeii*, cosponsored by the Cleveland Archaeological Society.

**Films and Videos** are shown twice each week in the A-V Center, Wednesdays and Thursdays at 12:30. Early in the month a series complements *African Zion*. Starting on Wednesday the 19th, the offering is *The Decorative Arts of American Architects*.

**World AIDS Day** is December 1. We will ring bells in the galleries to signify the frequency of AIDS deaths. The Coastliners will offer a free musical program at 12:30.

### 14 December/Thursday

**Films** 12:30 *Grandeur and Obedience* and *Light of Experience* (50 min.)

**Gallery Talk** 1:30 *CMA Highlights*

**Gallery Talk** 2:30 *Contemporary Art: A New Installation*. Robin VanLear

### 15 December/Friday

**Gallery Talk** 1:30 *CMA Highlights*

### 16 December/Saturday

**Gallery Talk** 1:30 *CMA Highlights*

**Gallery Talk** 2:30 *African Zion*. Cathy Culp

**Concert** 3:00 *Sounds of Wind in Pine: Japanese Flute Concert*. Daniel Mantey, Cleveland

### 17 December/Sunday

**Christmas Music in the Galleries** 1:30–5:30 *St. Paul's Episcopal Church Handbell Choir*, Choir, and soloists, an instrumental ensemble, and conductors George Leggiero and Karel Paukert perform music for Advent and Christmas

**Gallery Talk** 1:30 *Contemporary Art: A New Installation*. Robin VanLear

**Gallery Talk** 2:30 *African Zion*. Marty Blade

**Family Express** 3:00–4:30 *Icons: Precious Pictures*. Create a meaning-filled painting in this free studio workshop

**Instrument Making Workshop**

3:00–4:30. Learn to make music that will spread joy to friends and family

**Film** 3:30 *The Passion of Joan of Arc* (France, 1929, b&w, silent with French intertitles and spoken English translation, 105 min.) directed by Carl Theodor Dreyer, with Maria Falconetti. Wrenching dramatization of the trial of Joan of Arc, based on actual transcripts. Live piano accompaniment by Sebastian Birch. Preceded by 14 minutes of French short films by Auguste and Louis Lumière that were part of the world's first public film showing on Dec. 28, 1895, in Paris. \$4, \$3 CMA members

### 19 December/Tuesday

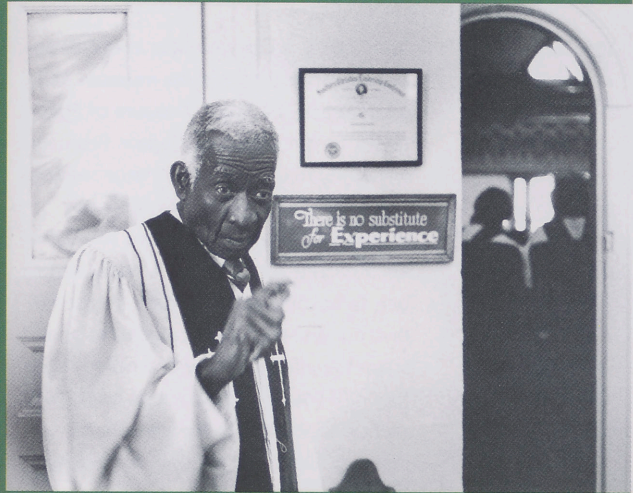
**Gallery Talk** 1:30 *CMA Highlights*

**Not sure how to make a paper lantern? Never fear, we'll teach you as part of Holiday CircleFest**





Say Amen, Somebody



## Film

Gospel music is the thread running through this year's free holiday film festival, **Hallelujah and Amen! African-American Spirituals and Spirituality on Film.** It is heard in the documentary *Say Amen, Somebody*, the concert film *Gospel*, the Oscar-winning comedy *Lilies of the Field*, the ground-breaking "race" movie *The Blood of Jesus*, and three Hollywood classics with all-black casts (*Hallelujah*, *The Green Pastures*, *Cabin in the Sky*). Films will show daily at 1:30 during the week between Christmas and New Year's. Admission to this series is free.

We end our year-long Sunday afternoon salute to the centennial of film by returning to cinema's beginnings. In **100 Years of Magic: The Rest Is Silents** we present the last of our 50 best movies of all time—three great silent films whose pictorial splendor and emotional power have not been surpassed during 65 years of talkies. *Sunrise*, *Potemkin*, and *The Passion of Joan of Arc* remind us that film is, above all, a visual art form (although all three will have musical accompaniment). As a bonus, the series' last program on December 17 will include some of the Auguste and Louis Lumière short films that premiered in Paris on December 28, 1895, the birthday of cinema. Admission \$4, CMA members \$3.

**100 Years of Magic: Postscript.** On Wednesday nights in November and December, as a footnote to our Sunday series, we've been spotlighting master filmmakers who don't have a movie among the top 50, but who must be acknowledged in any celebration of the centennial of film. This month's honorees include Howard Hawks (*His Girl Friday*), Jean Cocteau (*The Blood of a Poet*), Robert Bresson (*Pickpocket*), Erich von Stroheim (*Foolish Wives*), and Josef von Sternberg (*The Blue Angel*). Admission \$4, CMA members \$3.

### 20 December/Wednesday

**Film** 12:30 *Noguchi: A Sculptor's World* (28 min.)

**Gallery Talk** 1:30 *Masterpieces in the Asian Collection.* Marjorie Williams

**Film** 7:30 *Foolish Wives* (USA, 1922, b&w, silent, 107 min.) directed by and starring Erich von Stroheim, with Maud George and Mae Busch. A fake count carouses in turn-of-the-century Monte Carlo. Restored version; live piano accompaniment by Sebastian Birch. \$4, \$3 CMA members

### 21 December/Thursday

**Film** 12:30 *Noguchi: A Sculptor's World* (28 min.)

**Gallery Talk** 1:30 *CMA Highlights*

**Gallery Talk** 2:30 *Masterpieces in the Asian Collection.* Marjorie Williams

### 22 December/Friday

**Gallery Talk** 1:30 *CMA Highlights*

### 23 December/Saturday

**Gallery Talk** 1:30 *CMA Highlights*

**Gallery Talk** 2:30 *African Zion.* Barbara A. Kathman

### 24 December/Sunday

**Curator's Recital** 2:00 *Karel Paukert.*

Noëls and pastorales for organ

### 26 December/Tuesday

**Gallery Talk** 1:30 *CMA Highlights*

**Free Film** 1:30 *Say Amen, Somebody* (USA, 1982, color, 100 min.) directed by George T. Nierenberg. Rousing portrait of Thomas A. Dorsey and Willie Mae Ford Smith, "father" and "mother" of gospel

### 27 December/Wednesday

**Film** 12:30 *Isamu Noguchi* (55 min.)

**Gallery Talk** 1:30 *1995: New Acquisitions.* Joellen DeOreo

**Free Film** 1:30 *Hallelujah* (USA, 1929, b&w, 106 min.) directed by King Vidor. Epochal melodrama features an all-black cast in a lovely tale of the fall and redemption of a southern farm hand

**Film** 7:30 *The Blue Angel* (Germany, 1930, b&w, subtitles, 107 min.) directed by Josef von Sternberg, with Marlene Dietrich and Emil Jannings. A professor's life is ruined when he falls head-over-heels in love with a sexy cabaret star. \$4, \$3 CMA members

### 28 December/Thursday

**Film** 12:30 *Isamu Noguchi* (55 min.)

**Gallery Talk** 1:30 *CMA Highlights*

**Free Films** 1:30 *The Blood of Jesus* (USA, 1941, b&w, 50 min.) directed by and starring Spencer Williams. Historically significant "race" film in which a husband accidentally shoots his recently baptized wife. *The Green Pastures* (USA, 1936, b&w, 90 min.) directed by William Keighley and Marc Connelly, with Rex Ingram, Oscar Polk, and Eddie "Rochester" Anderson. Exuberant performances transcend period stereotypes in this popular adaptation of Marc Connelly's Pulitzer Prize-winning play, a folkloric telling of Bible stories in southern vernacular

**Gallery Talk** 2:30 *1995: New Acquisitions.* Joellen DeOreo

### 29 December/Friday

**Gallery Talk** 1:30 *CMA Highlights*

**Free Film** 1:30 *Cabin in the Sky* (USA, 1943, b&w, 100 min.) directed by Vincente Minnelli, with Eddie Anderson, Lena Horne, Ethel Waters, Louis Armstrong, and Duke Ellington. Landmark, all-star musical in which God and the Devil vie for a man's soul

### 30 December/Saturday

**Gallery Talk** 1:30 *CMA Highlights*

**Free Film** 1:30 *Lilies of the Field* (USA, 1963, b&w, 93 min.) directed by Ralph Nelson, with Sidney Poitier and Lilia Skala. Winning, gentle comedy about a handyman who is cajoled into building a chapel for some German-speaking nuns

**Gallery Talk** 2:30 *African Zion.* Dyane Hanslik

### 31 December/Sunday

**Free Film** 1:30 *Gospel* (USA, 1982, color, 92 min.) directed by David Leivick and Frederick A. Ritzenberg, with James Cleveland, Walter Hawkins, Mighty Clouds of Joy, and Shirley Caesar. Spirited, inspiring concert film

**Curator's Recital** 2:00 *Karel Paukert.* With soloists from the *St. Paul's Episcopal Church Choir.* Christmas music for organ and voices





**Museum members discuss their works of art with J. Keith Wilson, associate curator of Chinese Art, and William H. Robinson, assistant curator of modern art**

## First Thursdays: Curator's Clinics

By now most members will have noticed that on the first Thursday of every month, there appears in our listings something described as "curatorial consultation for members only, by appointment." To people who own works of art, this can be one of the most valuable benefits of membership. Members are invited to bring into the museum privately held, portable works of art (paintings, prints, drawings, photographs, sculptures, decorative objects, textiles, etc.) for identification and verbal authentication. While curators cannot give monetary evaluations or furnish legal authentication, they can comment on the originality of the work, guide the member toward further research, and, perhaps most important, advise on conservation and maintenance procedures.

First, your museum membership must be current and you must make an appointment.

Members are responsible for calling the curatorial office in advance to schedule the appointment and for transporting the works to the museum and into the building; only five works per visit, please. Works of art are examined in the north lobby near the entrance to Gartner Auditorium. Brief stops outside the north door are permitted for unloading and re-loading. Members assume full responsibility for any damage incurred during transit and/or examination of works. Please be sure works can be transported safely.

To schedule an appointment, call the museum and ask for the appropriate curatorial office. If you are not sure which department to call, start with the chief curator's office. Please provide your six-digit ID number to expedite membership verification. Questions? Call the membership office at ext. 268.

### Department

Chief Curator	Ext. 410
Ancient Art	430
Art of the Americas, Africa, and Oceania	414
Asian Art	232
Conservation	570
Drawings	420
Islamic Art	408
Modern Art and Photography	405
Paintings	407
Prints	242
Textiles	256
Western Art:	
Early (before AD 1600)	416
Later (after AD 1600)	413

## Free Pharaohs for Your Friends

We'd like to enlist your help in encouraging your friends to join the museum and see *Pharaohs of Egypt: Treasure of Egyptian Art from the Louvre* (opens February 11, 1996) free of charge. A large mailing campaign is underway now; if by any chance you receive a wayward solicitation encouraging you, who are already a member, to become one yet again, please forgive our less-than-perfect technology and share the information with a nonmember friend. If you would like membership information to share with friends and colleagues, please call ext. 268 for brochures. You're the best promotion we have.

## Gift Membership

Simplify your holiday shopping with a gift that offers continuous pleasure and appeals to a variety of interests: museum membership. In addition to subscription to the *Members Magazine*, special discounts, and other opportunities, members will enjoy free admission to *Pharaohs of Egypt: Treasures of Egyptian Art from the Louvre* opening February 11, 1996. The Cleveland Museum of Art, thanks to its longtime friendship and history of collaboration with the French museum, is the only U.S. venue for this exhibition. If you don't see these works here, you'll have to fly to Paris.

This year you can choose between a regular or gala gift membership. Regular gift membership is basic membership, no frills (other than a ribbon) attached. Gala gift membership dresses up your gift membership in a sapphire blue gift box that contains goodies for two —Tut's Treats and Nefertiti's Nibbles (bite-size chocolate and vanilla truffle cookies), flavored coffees, flavored cocoas, and two sapphire blue mugs. See the insert in this issue for details to order your gift membership today.



## Year-End Giving

As you consider your year-end tax planning, we hope you will make a gift to the Cleveland Museum of Art. Your gift can significantly reduce your income taxes, while providing generous support for the museum. It is you—our loyal and magnanimous donors—who collectively represent the present success and future fulfillment of the Cleveland Museum of Art's mission.

### Cash Gifts

There is no easier way to support the museum than by making an outright gift of cash, or making payments on a pledge over several years. Cash gifts can afford you, the donor, a current income tax deduction for the full amount of the gift. Gifts can be made to support general operating expenses; large gifts can be designated for a specific purpose.

### Matching Gifts

You can increase your gift of cash if your employer offers a matching gift program. Charitable donations by company employees or officers are matched with contributions by the company, in some cases, on as much as a three-to-one basis. Please complete your

company's matching gift form and forward it to the museum along with the cash gift.

### Transfers of Appreciated Assets

One of the best ways to support the museum is through a gift of long-term appreciated securities. Stock or other investments that have grown in value and that you have held for more than one year can become a substantial gift made at low net cost to you. There are two reasons: one, you pay no capital gains tax on the increase in value of the stock since its purchase; and two, you receive a tax deduction for the fair market value of the stock at the time of the gift. For example, if you purchased some stock many years ago for \$1,000 and it is now worth \$10,000, an outright gift of the stock to the museum would result in a charitable gift contribution deduction based on \$10,000, and you would pay no tax on the \$9,000 in appreciated value.

However you might choose to give to the Cleveland Museum of Art, we thank you, on behalf of the museum's visitors, for your continuing and generous support. For more information, call Ann Sethness at ext. 153.

## A Poignant Gift to the Library

In September, Robert Ball gave a facsimile of Marco Polo's *Livre des Merveilles* (Book of Marvels) to the Ingalls Library in memory of his parents. As we go to press, we are sad to report the death of Mr. Ball. An additional inscription will be added to the volume in his honor.

If you have books or would like to acquire books to donate to the Ingalls Library, you're in good company—it has been partially through such generosity that the CMA has built one of the nation's finest art libraries. For more information, call Ann Abid at ext. 537. Gifts are tax deductible.

## Special Thanks

The Cleveland showing of *African Zion: The Sacred Art of Ethiopia* is made possible by generous support from BankOne, Cleveland and BP America, with promotional assistance from 90.3 FM/WZAK.

**BANK ONE**



The Cleveland Museum of Art receives partial funding from the Ohio Arts Council, a state agency created to foster and encourage the development of the arts and to preserve Ohio's cultural heritage. Funding from the OAC is an investment of state tax dollars that promotes economic growth, educational excellence, and cultural enrichment for all Ohioans.

The museum is also the recipient of a General Operating Support grant from the Institute of Museum Services, a federal agency. IMS grants are awarded to cultural institutions that demonstrate outstanding performance in all areas of operations.



The practice of creating scenes from the Nativity in the home dates to the early 18th century in Italy; this one, depicting the Adoration of the Magi, was made in Naples in about 1800. The crèche is on view in gallery 102 every year between Thanksgiving and Christmas. Other holiday traditions include the annual Christmas concert, lots of holiday music in the galleries, the free holiday film series, and the second annual Holiday CircleFest.



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museum is free

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216/831-4840  
Westgate Mall store  
216/356-3882  
**Member Hotline**  
216/421-7340 x295

**Gallery Hours**

Tuesday, Thursday,  
Friday 10:00-5:45  
Wednesday 10:00-9:45  
Saturday 9:00-4:45  
Sunday 1:00-5:45  
Closed Mondays,  
July 4, Thanksgiving,  
Christmas, and New  
Year's Day  
**Galleries close early**  
4:00 on December 24  
and 31

**Museum Cafe  
Hours**

Tuesday, Thursday,  
Friday 10:00-4:30  
Wednesday 10:00-8:30  
Saturday 10:00-4:15  
Sunday 1:00-4:30

**Museum Store  
Hours**

Open during all regular  
and extended hours

**Ingalls Library  
Members Hours**

Tuesday-Saturday  
1:00-gallery closing  
Slide Library by  
appointment only

**Parking**

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\$3.50 flat rate in park-  
ing deck  
Free to senior citizens  
all day Thursday  
Free with handicapped  
permit  
\$2.25 flat fee every  
Wednesday after 5:00  
Rates include tax

**For Visitors with  
Disabilities**

Large-type brochure  
available in the North  
Lobby. Borrow wheel-  
chairs at the check  
room  
**Wheelchair access** is  
via the North Door

**Free assistive listen-  
ing system**

(ask at  
the North Lobby  
check room) for films  
and lectures in the  
Auditorium and Re-  
cital Hall—funded by  
a grant from Society  
National Bank

# Wrapping It Up

Your purchases are gift wrapped free at the Museum Stores  
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and now at Westgate Mall!  
Choose from a selection of original  
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Another  
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